

of Culture

@carl andre

W. Poussett Dart

N. Gross

MM

Antonakas

Sylvia Pharrick Mangold

nice

Luigi Pozzi

WMM

W. Tursky

Re. Morton

George Segal

S. LeWitt

Richard Serra

Mum Gums Grooms etc.

Nancy Holt

RICHARD TUTTLE

Chap. Frank

Nicholas Smar

194 Joel Haber

WMM

Ed Grooms

Laurie Anderson

B. Marken

THIS SIDE

Pine

R. Smithson

Joyce Kozloff

Jeff Brice

Dan Flavin

Pat Steir

W. Fan.

Jim Roke

Marc Cunningham

Tom Wesselmann

Pat Steir

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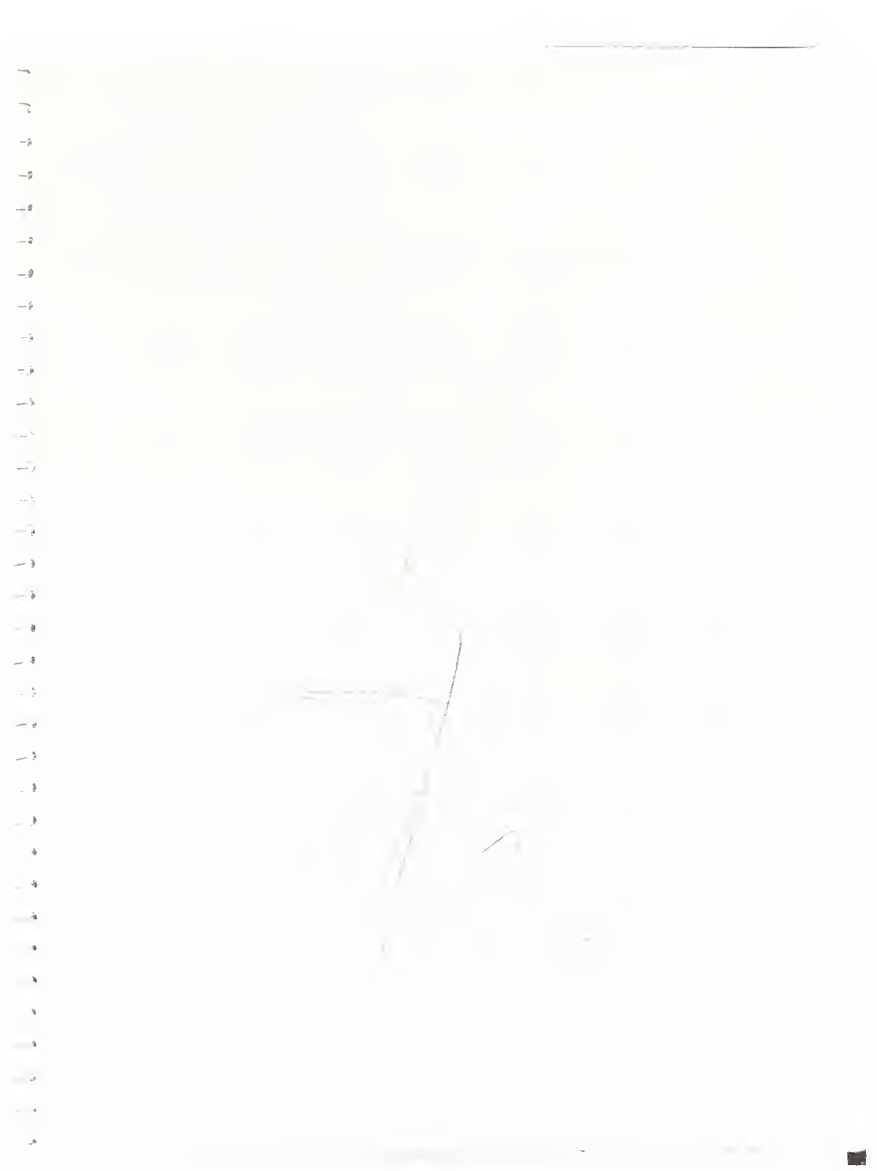
PRIVATE NOTATIONS: ARTISTS' SKETCHBOOKS II

PHILADELPHIA COLLEGE OF ART OCTOBER 23-NOVEMBER 24, 1976

III. A. 13. 10/23/1976

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JOE BRAINARD 1974 Pencil 11 x 9

Unique as fingerprints and trusted as confidants, an artist's private notations—sketchbooks, notebooks, travel diaries and journals—are his messages to himself, rather than to the public or the marketplace. Pages may be as carefully composed as in an artist's book, or as randomly inscribed as the Lescaux cave drawings. Such notations are not produced as "art". Artists use them as a testing "ground" to audition ideas, as a setting for fantasies, to record travel experiences, as a repository for intimate thoughts, or as *cache* for erotica. Each book parcels a quota of the past, re-experienced simply by glancing at its contents. The public who will see these personal jottings, now exhibited for the first time, will be offered an intimate view of the genesis and incubation of artists' ideas.

Sketchbooks and notebooks by artists have been deemed valuable only for the last two-hundred years. Only recently have they become the subject of serious study. The oldest sketchbooks in existence, *exempla*, were pattern books which prescribed the religious images to be copied in the workshops of the Middle Ages. Villard de Honnecourt's bound drawings of the Trecento contain the earliest extant notations of an individual nature. An architect, he recorded his responses to buildings seen while traveling. With the rebirth of humanism one finds more individual responses to the world. The *pensieri* of Leonardo da Vinci have preserved his genius more than the body of his work, most of which was unfinished. The *veduta* recorded in notebooks of 18th century travelers are permanent re-

minders of the fleeting images seen on a Grand Tour. It was not until the 19th century, when artists felt most alienated from society, that notebooks became the individual's guide to his own identity, and the place to register his innermost feelings. In the 20th century Duchamp's *Green Box*, and the notebooks and writings of Klee, Mondrian, and Malevich have become standard sources for the student and scholar.

For this exhibition books were collected from painters, sculptors, dancers, performance and video artists, representing a range of diverse sensibilities. The earliest notebooks were completed just after World War II—Louise Nevelson, David Smith—while some of the recent notebooks have been aborted from the artist's hands while still incomplete.

For some artists their sketchbooks are portable easels or studios in which they work constantly; while for others, keeping a notebook is a discrete activity which may include working drawings for a specific project or commemorate an isolated experience. A turn of the page may juxtapose mundane jottings—recipes, shopping lists, addresses—with serious visual or verbal observations. These informal “autobiographies” often contain found objects: photographs, postcards, memorabilia—souvenirs of a specific time or location. In this respect there is a relation to any text in which an author “frames” time and invites the reader into a temporary retreat from the present. Most sketchbooks are not paginated, though many are dated. There is no beginning, middle or end, but rather an aleatory storage arrangement of segments of time.

A few books record the development of a specific idea or project: Carl Andre's *Elements Series* of 1969, Stephen Antonakos' curved neons of 1975, John Cage's *Apartment House, 1776*, 1976, Sol LeWitt's *Incomplete Cubes*, 1973 or Lucas Samaras' first drawings for the Chicken Wire Boxes, 1972-73. Merce Cunningham, Naum June Paik and Yvonne Rainer's books are working scripts, diagramming movements in time and space; others recall “veduta” with their rapidly rendered impressions of nature. Those with autobiographical or diaristic content, in which the artist overhears his own voice, often render profound observations with the simplest of words: Laurie Anderson, Pat Lasch, Pat Steir or Richard Tuttle. Many are travel journals preserving visual and verbal responses to other places: Red Grooms' and Mimi Gross Grooms' trip to Italy and Yugoslavia, Joyce Kozloff's to Mexico, Richard Serra's to Peru, Dorothea Rockburne's impressions of Italy. Some reveal unexpected aspects of an

artist's oeuvre: Dan Flavin's sketches of beach scenes, Tom Wesselman's echo of Thoreau's *Walden*, or Richard Pousette-Dart's poetry notations.

Recent drawing exhibitions have edited the stages of the creative process and displayed those steps most acceptable to the connoisseur's eye. This exhibition searches not for such isolated moments, but for the entire context of an artist's ideas. I owe a special debt of gratitude to the artists for allowing us to glance into the private mirror of their thoughts, and to witness their trials, errors and successes.

Janet Kardon

NOTATIONS

These selections from the artists' notebooks are unedited,
as are the books themselves.

*A fragment of information
from a greater system of slip space
totally progressive and logical
turned in on
and completing its (fragment) self
cutting the extended life
to existing within plausibility*

•

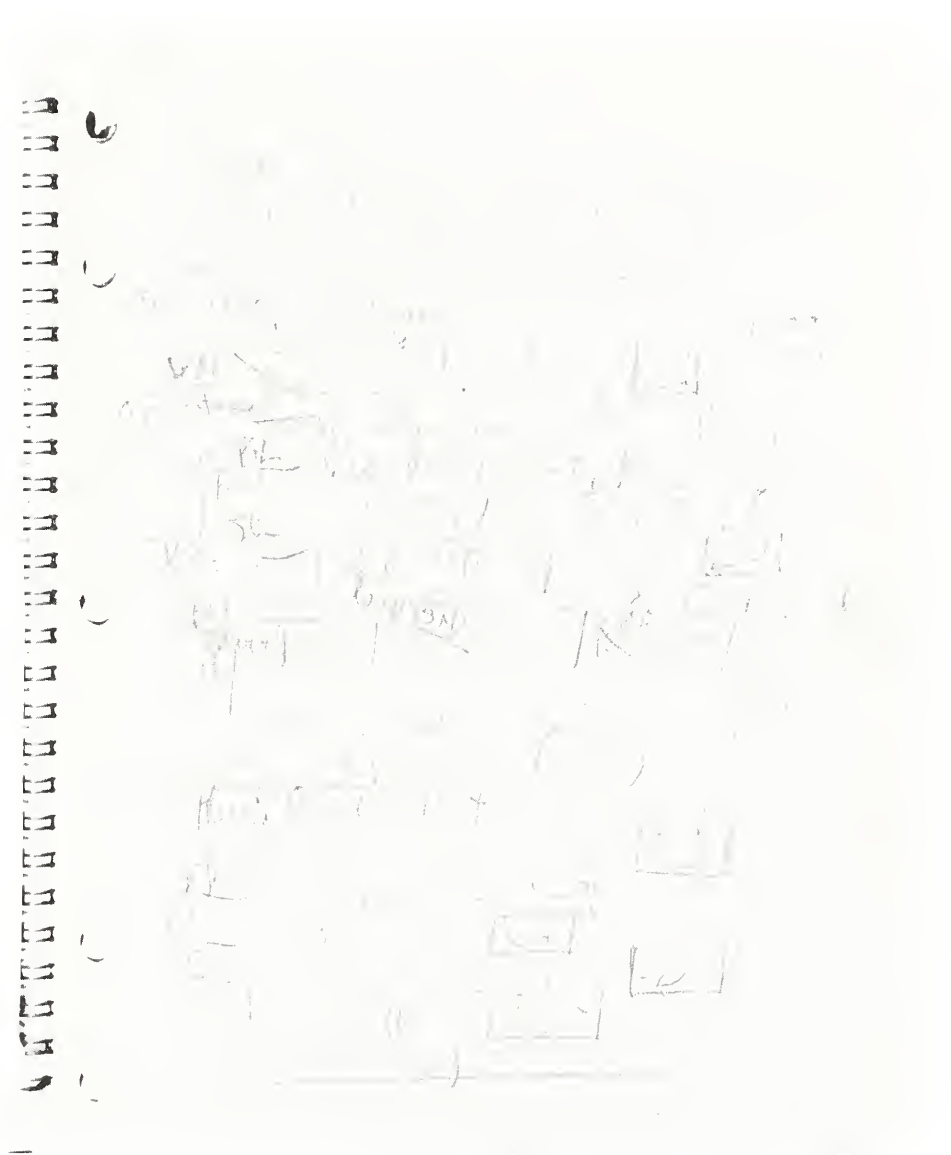
*One specific fragment measured image
as it slides
coldly quietly
out of view
into the hidden inexpressible world
—the fleeting trace of information
passing by*

•

Will Insley, from *Special Order
Fragments*, 1965-1974, (1973)

*When the pain comes, go into it—don't run
anymore
joy in sadness
joy in joy
joy in love
joy in loving
joy in comfort
comfort in comfort
sadness in sadness*

Pat Lasch, 1976



MERCE CUNNINGHAM Notations for *Rune* 1959 Pencil 8 x 10

*rocks are a timeless nest
in them we can see forever
working with boundaries to eliminate
boundaries
only by leaving the path can we find the way
the choices are so simple no one sees them
working with repetition to eliminate repetition
surrender all to the current
obey the nature of things
the land I carry with me forever
large things are as small as small things
in the silent desert every stone is a border
removing a stone from its site
is enlarging the boundary of its mystery
small things are as large as large things
illuminate every space equally.
shells contain the waves in continuous
formation
continuity is so quiet no one listens
surrender all to silence
when we return to the root we gain the meaning.*

Michele Stuart, 1970-1976

Time is Linear.

Space is dimensional.

- 1—Therefore we can move forward in time as on points in a line.*
- 2—We cannot move forward or backward in space—because of the dimensionality of space—we can only move around in space.*
- 3—It seems to me that space surrounds time.*
- 4—Time moves through space.*
- 5—We can move through space along time.*



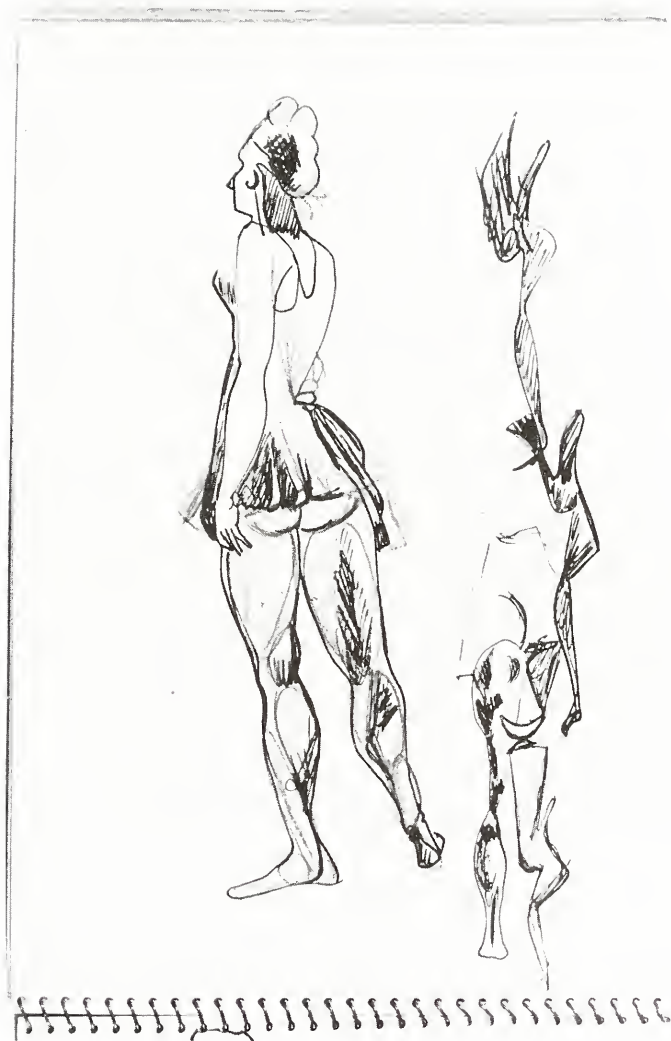
YVONNE RAINER Crayon, pen, pencil 9¾ x 7½

- 6—*We can move around in space—space is only theoretically
back or front.*
- 7—*In reality there is no back or front.*
- 8—*In reality all space is the same space.*
- 9—*Time makes foreground and background—front or back.
The line of time makes that perception.*
- 10—*All space is = to all other space.*

Pat Steir, October, 1972—
January 2, 1972

*the sadess of things
things make us
things are sad because things cannot die
we are gay because we can die
things combine to make us
we combine to make us die
we suffer in order to die
we die in order to become things
we become things in order to be sad
we are gay because we suffer
things are sad because things cannot suffer
suffering is one condition remembering another
gaiety is one condition forgetting another
sadness is one condition
things combine to make us
we combine to die*

© Carl Andre, 1963-1965



DAVID SMITH c. 1945 Pen, pencil 6 x 9

The point of making a picture when one is an artist is to explain in more detail than words can supply . . .

A picture of visual space is a closer inspection of the word space.

Pat Steir, January 2, 1972

There is no sense of time without change, the sun moves, our heart beats. For a true sense of time we need change and no change, movement and stasis or the emotion of these, the feeling of life and death in our minds. Either we move and matter is still or we are still and matter moves.

At a corresponding point equidistant from the end of the sky on the other side of the horizon line . . . the plane of symmetry . . we find ourselves . . the same you only on the other side. the desert has symmetry . . you have symmetry . . every rock is reflected on the other side, every grain of sand every jade cadus skin, every horned toad is repeated on the other side . . maybe horizon line all the way to infinity . . a one plane of symmetry . . the road the line . . the middle has no width. simply length but being a boundary it has an invisible perpendicular line . . . without width. the road's plane of symmetry. the desert on one side the same desert on the other side. . . .

Stones hold a living mystery. They seem to contain the life force. The human being is as different as possible from a stone yet the innermost center of man is in a strange way very much like it . . . existence removed from all else. The stone symbolizes the experience of something eternal that man can appreciate as immortal and unchanging. Christ was called the "spiritual rock from which the water of life springs".

Michele Stuart, 1970-76



GEORGE SEGAL 1975 Ink, wash 5 x 3

*I want to look at nature more than art, to paint
by the eye more than by tradition, to paint what I see and not
what other artists have taught me to see.*

*I would agree with Manet that "the most impor-
tant person in any picture is the light". To me the object remains
paramount.*

Don Nice, *Animal Studies*, 1973

*The objective world could for me be divided up
between those objects I wish to paint and those I don't.*

*I wonder if the clouds have ever spelled a word
in Arabic.*

Don Nice, *Firenze*, 1972

*Marks of the hand
how beautiful they are
do not erase them
build on them
creatively, avoid all machines
put them aside
for everything but the human hand
tends to cover over in an empty gloss
and hide us from ourselves
the loving caring touch of the human hand*

*I believe in working from nature but transcend-
ing to the realization of aesthetic abstract beauty . . .*

*Parallel to nature with reference and bridge and
hovering suggestion—but always an intrinsic structure within its
own logic and being.*

Richard Pousette-Dart, 1972

FEATHERS STRINGS WIRE

10 FT. HIG.
12 FT. WIDTH



NANCY GRAVES 1970 Gouache, india ink 11½ x 8¼

For almost two years sunset has been agonizing, as if the sun was pulling me with it. I reasoned that I wanted to follow the sun, but that idea was unsatisfactory. Riding down the Autobahn and watching the sunset, I felt very relaxed watching it . . . and thought that (we—earth) were simply turning our backs to it—sort of ungratefully refusing its energies. And so I understood that my efforts to “hold my place” at sunset was really a desire to stop this movement—stop the ingratitude—to save the day—how strange that we sleep at night—like heliotropes.

Richard Tuttle, 1970-1971

The end of June is almost here. July's foliage and August's boredom. Hot slumber blues, greens, and yellow shiver against the walls.

June 26, 1971

I like the way the burnt trees look piled on top of each other, like presents waiting to be opened. Wrapped in plastic they are preserved for who?

June 30, 1971

*Sunday
How It might look
Realism not as it is, but how it might be.
Realism not how it looks but how it might look.*

December 26, 1971
Ira Joel Haber, *Excerpts From
Notebooks*, 1971-1972



FAIRFIELD PORTER Felt tip pen 14 x 11

Black. Remove color with color remover and you get a golden brown. How weird. Add some other color. Possibility?

February 4, 1972

*Is it getting easy to talk about my art
Is the weather warm enough for spring?
Is the gold coast ready for invasion?*

April 27, 1972

*Young man: I have this strange compulsion to make things. Why?
I don't know. My mother thinks I got it from her. She
always liked to putter around the kitchen. You know
make pies and things like that. My father had his
garden.*

October 14, 1972

I drink coffee in my studio like my father did in his.

November 3, 1972

*I want my sculpture to be handled as if they
were bombs set to go off.*

November 27, 1972
Ira Joel Haber, *Excerpts From
Notebooks, 1971-1972*

THEY YET

HIS, HER WE

THEY IS
WHEN IS?

IS IT NOT? IS IT NOT? IS IT NOT?

IS IT NOT? IS IT NOT?

THEY IS
WHEN IS? D. Y. YET

TALK WRITE ... AT IS IT NOT?

NOT IT NOT
THEY IS IT

AT IS IT PLEASE IS IT NOT

HOW MANY IS IT? IS IT NOT?

I remember reading somewhere that it's much easier to believe in something that doesn't exist than to believe that one's own being doesn't exist. Yet the second case seems consistent with the easiest way.

Richard Tuttle, Germany, Italy,
Turkey, 1970-1971

One stands somewhat aghast at the temerity of the contemporary artist who feels the need for a system to create art. Staking their all on system and expecting the systems to define their art.

Art does not define.

Art made by system makes artists artisans.

Brice Marden, 1973-1975

Construct the work so that it is both below you and above you simultaneously from several vantage points, so that one may walk down and look up and walk up and look down various side entrances on various levels.

Richard Serra, 1974

In order to think about objects the first manner of classification must, perhaps, be the physical material used, whether they be extremely physical or extremely simple. Metal objects or typewritten paper might present two extremes. While these physical objects are external to me, finally my recognition of objects must be the way in which I subjectively experience them.

Dorothea Rockburne,
April 22, 1972



SYLVIA MANGOLD 1975 Pen, pencil, watercolor 14 x 11

Am I avoiding one color pictures? Why?

Time becomes the bother. Is the one color challenging enough for the time? Perhaps try one color starts. Start each one involving as many colors as comes up. Begin fast. Keep the experience in the fingertips. Keep the sea in mind. Its immensity and danger and beauty.

Brice Marden, 1972

Make the greys like Thoreau's intermediaries between the earth and the heavens.

The grid is a measuring device. Can it measure spirit? Can it indicate it? Endure it?

But back to the grid. If you are gridding and take a grid to make a space and then, decide to add another vertical and horizontal to make another space—are you

Grids again?

Yes.

They measure not just shapes or the plane—an attempt to grid time space.

Grids are groups, but they must not be boring.

Look too close and you might see something. Listen closely and you may hear the forces.

Brice Marden, 1974

To try to attempt to categorize and classify the object as experience seems unfamiliar, but that is unimportant; what is of interest is not the theorem, but the circumstances.

Dorothea Rockburne,
June 15, 1972



A world sealed off from her concept of time and
history where time is as measureless as the
geological calendar and where events
beyond the realm of human perception.

*Black and brown nets tangent
Feather on wood
nets and bone weights
black horizontal stripes on red leather; black
feathers
feathers, torn colored cloth fragments
grey string over brown straw
The logic of art is non verbal.
We cannot imagine a counterpart that shall
resemble an imagined structure in all
respects except in being something
not imagined.*

Nancy Graves, 1971

FIRE

*To Burn
To Mark
Paper
Wood
Cloth
Small
Large
To Change
To Remake
To Add
Something
never done
before*

Stephen Antonakas, 1975

Swift Pricks

*An epigram is a well-furnished lie.
The war between men and women is the soft
underbelly of the war between self and other people.
We have the things we want.
We suffer not in the quality of our attainments
but in the quality of our desires.
All ideas are equal except in execution.*

© Carl Andre, 1963-1965

Two is better than one.

Naum June Paik, 1973

Don't let the sands of time get in your lunch.

Don Nice, *Animal Studies*, 1973

The idea is expansion not knowledge.

Brice Marden, 1972-1973

After you see a place you don't understand a post-card.

Richard Serra, 1974

January 1975

Got a nice new big loft.

Working a lot.

Tons of terrific friends.

And a new "good sex" lover.

Health: fine,

As far as I know

And I never have to take subways!

(Counting my blessings.)

And so all is well.

All is well,

But nothing is wonderful.

(Damn it!)

This January of 1975.

Joe Brainard, 1975

CATALOG

All dimensions are in inches. Height precedes width. All of the books are lent by the artists, unless otherwise noted.

VITO ACCONCI
Summer, 1974
Ruled spiral notebook
Pen, pencil
11½ x 9

LAURIE ANDERSON
1975
Sketchbook
Felt tip pen
11½ x 8½

CARL ANDRE
Elements Series 1960
Spiral bound quad notebook
Pencil
10½ x 8

CARL ANDRE
1963-1965
Ruled record book
Pen, pencil
12 x 7½

STEPHEN ANTONAKOS
Studies for Incomplete Circles
and Squares
Sketchbook
Felt pen, pencil
11½ x 9¾

ARMAN
Studies for *Renault Accumula-*
tions 1967-1969
Loose sheets of paper in folder
Felt pen, pencil
11¾ x 9½

JOE BRAINARD
1974
Spiral bound sketchbook
Clippings, felt pen, gouache,
pencil
11 x 9

JOHN CAGE
Empty Words c. 1974-1975
Stenographer's note book
Pen
9 x 6

JOHN CAGE
Renga 1975-1976
Stenographer's note book
Pen
9 x 6

JOHN CAGE
Apartment House, 1776 1976
Stenographer's note book
Pen
9 x 6

MERCE CUNNINGHAM
Notations for *Rune* 1959
Spiral bound notebook
Pencil
8 x 10

DAN FLAVIN
Mecox Beach, Bridgehampton,
Long Island 1976
Spiral bound notebook
India ink, pencil
4 x 5¾

MARY FRANK
1969-1970
Sketchbook
Pen, pencil, watercolor
9¼ x 6¼

NANCY GRAVES
July, 1970 Aachen
Ledger book and loose pages
Gouache, india ink
11½ x 8¼

MIMI GROSS GROOMS
Italy and Yugoslavia 1968
Spiral bound sketchbook
Pen, watercolor
7 x 10

RED GROOMS
Italy and Yugoslavia 1968
Sketchbook
Felt pen
8 x 6¾

IRA JOEL HABER
August 4, 1975-August, 1976
Ruled composition book
Acrylic, collage, crayon, pen,
pencil
8¾ x 7½

NANCY HOLT
Buried Poem Number Two
Text on ten pages of paper
sheets in edged plastic
sheets in metal rings
8½ x 11

ROBERT INDIANA
Coenties Slip 1956-1959
Sketchbook with seven draw-
ings by Ellsworth Kelly
Pen, pencil
8½ x 5½

WILL INSLEY
Studies for *Special Order*
Fragments 1965-1974
Loose sheets of paper in
manilla folder
Pen, pencil
12 x 9½

WILL INSLEY
Studies for *Greensboro Early*
Buildings 1966
Loose Sheets of paper in
manilla folder
Pencil
12 x 9½

WILL INSLEY
Studies for *Arcs* 1967
Loose sheets of paper in
manilla folder
Pencil
12 x 9½

LILA KATZEN
1974
Sketchbook
Pen, pencil
11 x 8½

ELLSWORTH KELLY
Sketchbook Number 23,
1954-1955
Printer's Dummy
Ink
10½ x 7½

JOSEPH KOSUTH
1968
Quad Notebook
Collage, pen, pencil
8½ x 6¾

JOYCE KOZLOFF
Mexico, Summer 1973
Sketchbook
Crayon, pencil
11 x 8½

PAT LASCH
June, 1971-May, 1976
Sketchbook
Pen, pencil, inserted drawings
9 x 7

SOL LeWITT
Studies for *Incomplete Cubes*,
1973
Sketchbook
Ink
5½ x 4

SOL LeWITT
1973
Sketchbook
Ink
8¼ x 6

ROY LICHTENSTEIN
1975-1976
Sketchbook
Colored pencil, ink, pencil
13¾ x 11

SYLVIA MANGOLD
1975
Spiral bound sketchbook
Pen, pencil, watercolor
14 x 11

BRICE MARDEN
Greece, Summer 1974
Sketchbook
Ink
12 x 8½

BRICE MARDEN
1972-1973
Notebook
Collage, pen
5½ x 3½

ED McGOWIN
1975
Spiral bound sketchbook
Charcoal, crayon, pen, pencil
12 x 9½

REE MORTON
May, 1974—June, 1976
Sketchbook
Crayon, pen, pencil, watercolor,
and inserts of notes, draw-
ings, xerox images and
magazine photographs
14 x 10¾

NAUM JUNE PAIK
1973
Spiral bound ruled notebook
Pen, pencil
11 x 8½

LOUISE NEVELSON
c. 1948
Ink on onionskin
11 x 8
Lent by Archives of American
Art, Smithsonian Institute

DON NICE
Paris—Spain
Sketchbook
Collage, colored pencil, ink,
water color
11¾ x 8¾

RICHARD NONAS
Excavation of Wooster Street V,
Summer 1973
Sketchbook
Collage, ink, pencil
11 x 8½

BETTY PARSONS
July, 1972
Sketchbook
Leaves, pen, watercolor
8½ x 5½

A. R. Penck
Sketchbook
Felt pen, watercolor
11 x 8½
Lent by Kasper Koenig

FAIRFIELD PORTER
Spiral bound sketchbook
Conte, felt tip pen, pencil
14 x 11
Lent by Mrs. Fairfield Porter

RICHARD POUSETTE-DART
1972
Sketchbook
Acrylic, oil, pen, pencil
11 x 8½

LUCIO POZZI
The Blue Book 1973
Notebook
Cut paper, glue, pen, pencil,
staples
8½ x 7

YVONNE RAINER
Unruled composition book
Crayon, pen, pencil
9¾ x 3¼
Lent by Kasper Koenig

AD REINHARDT
c. 1950
Ink on onionskin
11 x 8½
Lent by Archives of American
Art, Smithsonian Institute

JIM ROCHE
1975
Sketchbook
Pencil, felt tip pen
14 x 11

DOROTHEA ROCKBURNE
1972
Sketchbook
Collage, carbon paper, pen,
pencil
4¾ x 3¼

LUCAS SAMARAS
Studies for Chicken Wire
Boxes 1972-1973
Printer's Dummy
Pen
12½ x 9½

THOMAS LANIGAN SCHMIDT
1969-1975
Ruled composition book
Collage, crayon, felt tip pen,
pencil
9¾ x 7½

GEORGE SEGAL
1975
Sketchbook
Ink, wash
5 x 3

RICHARD SERRA
Three Weeks Travel in Peru,
January, 1974
Sketchbook
Pencil
11 x 8½

ALAN SHIELDS
Begun July 10, 1968
Quad composition book
Colored pencils
9¾ x 7½

DAVID SMITH
c. 1945
Sketchbook
Pen, pencil
6 x 9
Lent by Archives of American
Art, Smithsonian Institute

ROBERT SMITHSON—
NANCY HOLT
1966-1968
Looseleaf notebook
Black and White Snapshots
8½ x 10

ALAN SONDHEIM
Development of Notation:
Beginnings of General
Theory United States and
Europe 1973
Sketchbook
Magic marker pen
14 x 11
Lent by Kasper Koenig

SAUL STEINBERG
1970
Printer's Dummy
Ball-point pen, crayon, colored
crayon, pen, pencil
8¼ x 9½

PAT STEIR
1970-1972
Sketchbook
Crayon, pen, pencil,
photographs
14 x 10½

MICHELLE STUART
Return to the Silent Garden,
1970-1976
Loose leaf minute book
Colored pencil, collage, earth,
hand made paper,
photographs, pen, pencil,
rocks
11½ x 9

GEORGE TRAKAS
Notebook Number Four, 1970
Spiral bound notebook
Soft lead black pencil
10 x 8

RICHARD TUTTLE
Germany, Italy, Turkey,
1970-1971
Notebook
Ball-point pen
8½ x 5½

RICHARD TUTTLE
1973
Sketchbook with loose pages
Collage, felt tip pen, pencil,
watercolor
8½ x 6

PAUL WALDMAN
1976
Sketchbook
Crayon, ink, pencil
15 x 12

TOM WESSELMAN
Journal begun April, 1970 upon
purchase of land in the
foothills of the Catskill
Mountains to present
Account Book
Leaves, photographs, pen
14¼ x 9

TOM WESSELMAN
c. 1964-1965
Spiral bound sketchpad
Pencil, watercolor
6 x 8

CREDITS

Photography: Rob Wright
Senior, Filmmaking
Philadelphia College of Art
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